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Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In addition to the numerous suggestions which have been made for the improvement of our system of Chanting I should like to offer one, of no great importance perhaps, which, if approved of, can be adopted with very little trouble, and without additional expense.

The treatment of the word "Amen," at the conclusion of the Gloria Patri, is unlike its treatment on any other occasion. Usually, it is looked upon as a distinct portion, requiring special music for its illustration; and this is such as to form a satisfactory and decided close to the hymn or anthem which it concludes. But in the case above mentioned, no such conclusion is provided, and the termination of the psalm is expressed by a slackening of time on the last phrase, and, perhaps, a brief organ voluntary after the words are ended. When the melody of the chant ends on the median of the scale, the effect is very unsatisfactory, and the ear longs for another cadence, which shall terminate the psalm more successfully. My proposal is to distribute the last half verse of the Gloria Patri, namely the words "world without end," so that the last note of the chant shall fall on "end;" and then, to the word "Amen," to repeat the two last chords, or supply others, which shall satisfy the ear by their conclusiveness.

The example enclosed will illustrate my meaning.

I am, Sir, faithfully yours,

ROBERT STROUD.

[We would suggest the introduction of the plagal cadence, in preference to a repetition of the previous one. *Ed. Musical Times.*]

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.**

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AN AMATEUR.—The person named is the most qualified to supply the information desired. We should recommend our Correspondent to write again.

G. B.—We believe that it should be the same both in ascending and descending, i. e., with the 6th minor and the 7th major; but many dissent from this opinion.

BEETHOVEN.—Our Correspondent should apply to the Professor of Music at either of the Universities.

AN AMATEUR.—It is merely a question of Compass. In a C organ the lowest note is C, in a G organ G.

To Correspondents (Continued).

JOSEPH HAWKES.—It is quite at the pleasure of the conductor to have the chords played with or after the voice. Should he, however, settle upon the latter plan, the chords should come immediately after.

HEER A. BUHL's concert tickets arrived too late to be made available.

A MINOR.—We know nothing whatever of the paper mentioned.

A. N.—No. 385. "Onward, Christian Soldiers."

A GOVERNESS.—Gregorian chants have been so called in consequence of their having been produced or re-arranged in the time of Pope Gregory; the Anglican chants have been principally produced during the last 200 years by English composers.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

AMERSHAM, BUCKS.—The annual Choral Festival of the Deanery of Amersham was held in the Parish Church of Chalfont S. Peter, on Thursday, the 27th May. The choirs comprised those of Amersham, Chesham (Waterside) Chalfont S. Peter, Chalfont S. Giles, Denham, and Latimer, numbering about 200 voices. The Processional Hymn was "Onward, Christian soldiers," *Appendix, Hymns Ancient and Modern*. The Psalms were chanted to *Savages* and *Dr. Blow*; *Magnificat* and *Nunc dimittis* to *Lingard* and *Novello*. The music was admirably sung; the anthem, "I was glad," by Dr. Elvey, being especially well rendered. The conductor was the choirmaster, Mr. W. C. Boatwright, of Clewer, to whom great praise is due for his indefatigable exertions. Mr. F. Burgess, of S. John's, Eton, presided at the organ with much skill.

BATHWICK.—The annual Festival of the Bath District Church Choral Association was held, on the 10th ult., at St. Mary's Church, with much success. Although the voices were scarcely so numerous as on former occasions, the service was most efficiently performed. The Processional Hymn was "When morning gilds the skies," from *Hymns Ancient and Modern*. The *Venite* was to a setting by H. D. Acland, and the Psalms to compositions by Dr. J. Blow and Dr. W. Chard. The *Te Deum* was by Dr. J. Arnold, J. Willson, and Dr. G. J. Elvey; and the *Benedictus* by Hopkins. "Rejoice to-day with one accord" (from *Hymns Ancient and Modern*) was sung after the third Collect; and "Sing Alleluia forth" (from the *Supplemental Hymn and Tune Book*) was given as an introit. The *Nicene Creed*, by Dr. Monk, was sung with much effect. The success of the Festival was mainly owing to the exertions of the organist, Mr. Pearson, and the choirmaster, Mr. Jones. At the evening service, which was well attended, the Psalms were Gregorian; the Anthem was "O taste and see" (Goss), the hymn before the sermon, "Jerusalem on high," to a tune by Dr. Steggall, and the hymn after the sermon, "O Paradise," to Mr. H. Smart's tune. The total collections were over £25.

BEDFORD.—The second Concert of the third season of the Amateur Musical Society was given, in the Assembly Rooms, on the 8th ult. The first part of the programme consisted of Handel's *Alexander's Feast*, the choruses in which were sung with remarkable power and precision, the solo parts also being given with much success. The second part was miscellaneous, and included the *Allegro Vivace* movement from Mendelssohn's Sonata, in B flat, Op. 45, for pianoforte and violoncello (excellently played by Professor Diemer, R.A.M., and Mr. E. Howell), and a selection of vocal solos and part-songs, several of which were encored. The concert was in every respect highly successful.

BIRMINGHAM.—The Birmingham Amateur Harmonic Association gave an Open Rehearsal, on Tuesday evening, the 25th May, in the Grand Assembly Room of the new Masonic Hall, New Street, being practically the opening of this building to the public. The concert room is lofty and elegant, and admirably adapted for concerts, and its acoustical properties are highly spoken of. It is capable of seating upwards of 500 visitors. The programme included Schubert's Cantata, *Song of Miriam* (first time of performance in Birmingham); chorus for female voices, "God careth for us" (Molique); hymn, "Hear my prayer" (Mendelssohn); a part-song, by A. J. Sutton (conductor), called "Under the willows" (the words by Miss G. M. Steeple, a member, written and composed specially for this occasion); "Vintagers' Chorus" (Mendelssohn); Benedict's Cantata, *Richard Cœur de Lion*, &c. In the interval between the parts, Alderman Yates, the chairman of the Masonic Hall and Club Company, shortly addressed the audience, expressing the pleasure which it gave him to learn that on the first time of its use the hall had given satisfaction to all concerned, and uttering a hope that its erection would aid the further development of a love for musical art in Birmingham. The performance bore testimony to the diligent and steady practice of the members, and the zealous care of their able conductor, Mr. A. J. Sutton. Mr. C. J. Stevens acted as an efficient accompanist.

BRIGHTON.—On the 23rd May, selections from Gounod's *Mass* were given during the morning service at St. Michael's Church, with much effect; the chorus numbering over thirty voices, and the instrumentalists, consisting of more than twenty performers, being chiefly selected from the band of the 4th Dragoon Guards. Every credit is due to Mr. King (the organist), on whom devolved the